

Werrenrath and Mme. Galli-Curci in Song Recitals

Carnegie Hall and Hippodrome
Filled With Their Musical
Admirers.

By WILLIAM J. HENDERSON.
Reinhold Werrenrath, the popular bary-
tone, gave his first recital of the pre-
sent season in Carnegie Hall yesterday
afternoon. He was to have given one
just before the end of the previous sea-
son last spring, but was prevented by
illness from doing so. He returned to
the local platform with a program ar-
ranged in a manner not governed by
the conventions. There was no opening
group of old Italian airs, but one of
German lyrics by Franz, Hugo Wolff
and Brahms.

The second group was made of four
Danish songs, sung, of course, with the
original text. Mr. Werrenrath is an
American of Scandinavian descent, and
has no difficulties with the languages
of the Swedes and Danes. Frederic
Keel contributed three settings of texts
by John Massfield, and there were some
of Mr. Werrenrath's old favorites, such
as "In the Foggy Dew" and "The
Wreck of the Julie Plante."

It is always good to hear this dis-
tinguished artist sing—sometimes it is
better. Yesterday was one of the better
times. He was not of the unscientific
phrase has it, "in good voice." To be
in good voice may mean many things
and to be out of it likewise. Mr. Wer-
renrath's voice yesterday was hoarse
and suffered from constriction in many
of its tones. Doubtless the affection of
the excellent vocal organ escaped the
notice of many hearers, for the art of
the singer made it possible for him to
achieve beauty of delivery in passages
which might easily have given a less
skilful singer serious trouble if out of
voice.

It was beyond even Mr. Werrenrath's
powers, however, to impart sufficient
warmth to such songs as "The Foggy
Dew." His voice is not one of tropical
fire at any time, and he accomplishes
his artistic ends by the exquisite finish
of his phrasing and his vivid treatment
of text. These did not desert him yes-
terday, but the increased coolness of his
tones militated strongly against his ef-
forts at lyric eloquence. For those who
could discern the fine quality of the
singer's art the recital was certainly
enjoyable. And there were moments, as
in the third of the Danish songs, when
the barytone's aroused feelings lifted
him considerably above the emotional
level on which most of his entertain-
ment moved. Harry Spier played good
accompaniments.

Mme. Amelia Galli-Curci, the ever
popular prima donna, made her reap-
pearance before a local audience at the
Hippodrome last evening in one of her
characteristic song recitals. She had
the customary assistance of Homer
Semuels, her husband, at the piano and
Manuel Burroughs at the flute. Her
program was planned on familiar lines.
It included the once celebrated aria,
"Robert to the jail," from Meyer-
beer's "Robert le Diable," and the scene
of Ophelia's insanity from Ambrose
Thomas's "Hamlet." There were also
songs by composers ranging in style
all the way from the newly risen Donaudy
to the departed Tom Dobson.

Mme. Galli-Curci had not changed the
nature of her singing any more than
that of her program. She delivered one
number after another in her sustained
manner, with gentleness of spirit and
clear transparency of tint. There are
no great flights of imagination or pas-
sion in Mme. Galli-Curci's song recitals.
She is less animated, less communica-
tive than she is on the stage. She is
essentially an opera singer, but it is
always a pleasure to listen to her beau-
tiful voice delivered with such perfect
freedom and such flawless suavity. Her
audience was large and cordial.

POWELL WINS BIG AUDIENCE.

Makes First Appearance of Season
at Aeolian Hall.

John Powell, a leading American
composer and pianist, made his first
appearance in New York this season
yesterday afternoon at Aeolian Hall.
His audience filled the auditorium, in-
cluding many seats placed on the stage.
His program, containing no work by
himself, included as the most important
numbers Beethoven's sonata, opus 81,
a, "The Farewell," "The Absence,"
"The Return," Schumann's F sharp
minor sonata and Chopin's F minor
fantasy. There were also a nocturne
and impromptu of Chopin and Liszt's
"Don Giovanni" fantasy. Mr. Powell
delighted his hearers by his musical
performance. He was warmly ap-
plauded at the beginning, and after the

THE NEW MOVIES

By Robert E. Sherwood

MIXED ENTERTAINMENT.

Those seekers for entertainment who
venture into the Rivoli Theater this
week will do well to gauge it so that
they make their entrance at one of the
following hours: 1:45, 3:45, 7 or 9.

In this way they will arrive just in
time to see Buster Keaton embarking
upon his latest two reel triumph, "His
Wife's Relations." Having laughed
through that, they can next turn their
attention to J. E. Williamson's "Won-
der of the Sea," the remarkable sub-
marine picture which was at the Rialto
last week.

When that is over they can leave—
and conscientiously vote the evening a
great success. If they wait longer, how-
ever, they will have to watch Gloria
Swanson languish through one of the
stupidest photodramas that has come
out of the West this year.

It is entitled "The Impossible Mrs.
Bellew," and it is tailored to order for
Miss Swanson, which means that the
central character is a beautiful, vivacious
and vastly over-dressed lady who is
inexcessively misunderstood. The im-
possible Mrs. Bellew may have possessed
a tinselled exterior, but deep down within
her was all mother, as the subtitles take
great pains to point out.

There is, of course, a terrific display
of wealth, and of good taste. The life
of the social celebrities at Deauville is
subjected to several reels of pitiless pho-
tography, and no secret is made of the fact
that 95 per cent of their jollity is mere
sham. They frolic about and throw
confetti at each other, but underneath
it all are hearts that are starved for
love.

For all its blatant costliness "The Im-
possible Mrs. Bellew" is essentially cheap
stuff. It is vulgar in the worst sense.
However, that shouldn't drive any one
away from the Rivoli this week. Dr.
Riesenthal has had the good sense to
booster up the bill with such unusual

first number, Beethoven's sonata, he
was recalled several times. His inter-
pretative powers were perhaps at their
highest level in Schumann's sonata.
Always in deep sympathy with this
master, Mr. Powell again
showed his admirable musicianship in
its delivery. His fine coloring, tenderness
of mood and understanding were
further displayed in the compositions by
Chopin.

GIVES HER FIRST RECITAL.

Mlle. Slobodskaja Has Appeared as

Soloist With Ukrainian Chorus.

Mlle. Oda Slobodskaja, a prima donna
from Petrograd, who has appeared here
as soloist with the Ukrainian National
Chorus, gave her first recital in this
city yesterday afternoon at Town
Hall. Heard here before in Russian
music only, her program yesterday in-
cluded a dramatic scene better than her
vocal medium. She gave the classic airs
with a seeming understanding of their
texts, but her voice was too often im-
paired by a tremolo. Her audience ap-
plauded her singing with much enthu-
siasm.

COMING BY THE MAJESTIC.

Seagoers of international note, among
them J. B. Joel, British financier and
sportsman, whose great fortune was

attractions as the Keaton comedy and
the Italian undersea film, and those
who follow the schedule at the start of
this review will be able to see both of
them without incurring any obligations
whatsoever to "The Impossible Mrs.
Bellew."

ACTION AT STRAND.

Every so often the Strand Theater
offers its patrons a real, old fashioned
movie melodrama of the type that used
to flourish when the motion pictures
first began to be in their infancy.

There is a veritable rip-roarer there
this week and "Skin Deep" is its name.
It is a succession of fierce thrills, tied
together after a fashion and presented as
a continuous story.

Here is the outline: Bud Doyle, a
dishy dandy crook from New York, cap-
tured a German machine gun nest single
handed and received a decoration. When
he returned to his native beach along
the Bowery he was railroaded to prison
by a crooked politician who coveted his
wife. Bud then proceeded to escape from
prison by jumping from the wall to a
passing train and climbing from that
into an aeroplane by means of a rope
ladder. He fell from the plane into a
tree, from which he was rescued by an
eminent surgeon who made a special-
ty of altering human faces. So
successful was he with Bud Doyle that
no one recognized the ex-crook when he
emerged from the hospital.

All of which proves that if beauty is
but skin deep so is ugliness.

Mildred Sills plays the leading role in
this bolsterous melodrama and succeeds
in making a real character of the op-
pressed Bud—aided as he is by a liberal
supply of nose putty.

There are further offerings by the
Fokine Ballet at the Strand, one of
which, a Bacchanal, is excellent. The
other two, "Humoresque" and "Polka,"
suffered somewhat from the evident
overcarefulness of the dancers.

founded in the South African gold and
diamond mines, are on board the Ma-
jestic of the White Star Line due to-
morrow. The 543 saloon passengers also
include Prof. Timothy Smiddy, Irish en-
voys to Washington; Sheldon Whitehouse,
counselor of the American Embassy at
Paris; the Duke de Spoletto, a relative of
the King of Italy; Marquis de Retes,
Sir Peter McLellan, director of the
South American Export Syndicate, Ltd.;
William Cullen Dennis, Col. Arthur
Wood, Lady Lowther, Percival Chubb,
Comte de Montiel, Alexander Wilkie,
vice-president of the International Ro-
tary Clubs; R. H. Farley, passenger
manager, and Emerson Parvin, sec-
retary of the International Mercantile
Marine Company.

There is a large group from the filmed,
spoken, danced and sung drama and the
musical stage that includes Leonora
Hughes, who has been dancing in Lon-
don and Paris; Cecil Hepworth, British
motion picture producer; Sigrid Onegin,
Swedish contralto, who will be heard
with the Metropolitan, and Jean Gerardy,
cellist, who is making his fourteenth
visit to the United States.

Others on the big liner include Miss
Julia Davis, daughter of John W. Davis,
former American Ambassador to Great
Britain; Juan Caballero, Mr. and Mrs.
Lewis C. Ledyard, Mr. Horatio N.
Slater and Mr. and Mrs. Theodore E.
Whitmarsh of New York, and Mr. and
Mrs. J. Warner Steel, Miss Hannah C.
Wright and Mrs. Walter D. Wyatt of
Philadelphia.

Isadora Duncan in Flaming Scarf Says She's a Red

Many Boston Spectators Leave
Performance Shocked at
Her Undress.

Special Dispatch to THE NEW YORK HERALD.

Boston, Oct. 22.—Isadora Duncan
danced in Symphony Hall here this
afternoon in a transparent costume that
left little to the imagination and which
left even less when at various
times during the performance the left
upper part of it slipped from her should-
ers.

And at the close of the dance, while
her audience gasped, she walked to the
footlights and, standing in the full glare
of the stage lights, waved a flaming red
scarf and shouted:

"This is red. That is what I am!"
"Virtually every person in the audience
accepted this as a defiance and recalled
the fiery Sisters Marziani, who, in the
Ellis Island by the immigration authori-
ties when she returned from Russia
some weeks ago. Nobody blamed her for
any stage of her performance, but many
left the hall. Even the musicians of the

orchestra, accustomed as they are to
audacious dancing and theatrical un-
dress, expressed astonishment that
nothing was done to stop the dance.

During the first part of the perfor-
mance Miss Duncan wore a gown that was
not quite transparent but which per-
sisted in slipping from her shoulders.
Her next dance, however, was performed
in the transparent garment, with parts
of her body entirely bare. She made
no attempt to cover herself when the
lights were turned on, and after she had
waved the red scarf she walked across
the stage under the lights with the
conductor, Franko, whom she called to
come upon the stage.

In the final dance Miss Duncan ap-
peared in an abbreviated red costume
and carried a scarf of similar color.
Her contortions and writhings finished,
she came to the front of the stage, fol-
lowing the applause, and told the audi-
ence she would say a few words. She
began by urging those in the hall to be
sure to read the latest work of Gorky,
the Russian author. Of him she said:
"He is a real hero of the revolution."

With utterance of this sentiment came
a smattering of applause. She con-
tinued by saying: "Gorky refers in his
works to three kinds of people—black,
gray and red. Life here is not real.
Those statues overhead are not real.
Knock them down. They are not the
statues of real Greek gods. I could
hardly dance here."

"Americans are wild," she said. "Don't
let them tame you." She added: "I
don't let them tame me. Thank God
the Boston critics don't like me. They
like my copies. I give you something
from my heart. I bring you something
real."

Notes of the Stage.

Kitty Gordon, under her married name, the
Hon. Mrs. Henry Beresford, is going to open
a beauty salon at 543 Madison avenue on
Wednesday, to divulge her secrets of beauty
amid futuristic decors.

The second edition of the "Muscle Box Re-
view" will be presented to-night at the Music
Box Theater, under the direction of Hansral
Short. The music and lyrics are by Irving
Berlin, and the principals are Grace La Rue,
Charlotte Greenwood, John Steele, Clark and

McGulough, William Gaxton, Robinson New-
bold, the Fairbanks Twins, William Seabury,
Stowits, Eva Sobel and the Music Box girls.
"The Last Warning" will be given to-
morrow night at the Music Box Theater, with
William Courtleigh and Ann Mason.
John Philip Sousa will celebrate his 68th
birthday, with a concert at the Hippodrome
on Wednesday, though he is not really 68 until
the following day.
Because "The Insect Comedy" requires
much elaborate staging, Mr. Brady has pos-
tponed the opening at Johnson's Theater until
Saturday night, to enable the electricians
and scenic artists to reconstruct the stage.
"Merton of the Movies," with Glenn Hun-

ter, will be the next attraction at the Cori
Theater, following the long run of "Captain
Applejack," which will give way to "Merton"
on Monday, November 13.
"The Faithful Heart" will be transferred
to-night from the Broadway to Maxine
Elliott's Theater, while the Broadway will
be dark until next Thursday, when the new
musical play, "The Springtime of Youth,"
lights it up again.

"Hosannas" is moving again to-night,
this time to the Century Theater, to give
way for another production at the Johnson
Theater.
"He Who Gets Slapped," with Richard Ben-
nett, is playing at the Shubert-Riviera Thea-
ter this week.

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45 W. 35. Evs. 8:30.
Mats. Wed. & Sat. 2:30.
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PUNCH

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